Black Hawk
Toy Soldier

Digital Catalogue

World's Premier Line of Toy soldiers

2019

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Custer's Last Stand

Scout reports suggested Indians were moving toward the Little Bighorn River. Brig. Gen. Alfred Terry, leading Custer -who had extreme difficulty in keeping command of the Seventh Cavalry- polished plans with Col. John Gibbon aboard the steamboat Far West, unaware that Brig. Gen. George Crook's column had battled Cheyenne and Sioux warriors at Rosebud Creek and fallen back.

On June 22, Terry ordered Custer to take his men -about 600 soldiers plus packers and Indian scouts- up Rosebud Creek to the northern end of the Little Bighorn Valley.

Terry and Gibbon hoped to reach the northern end by June 26. 'Don't be greedy, Custer, but wait for us', Gibbon told the younger officer. Custer replied enigmatically: 'I won't'.

Citing Custer's 'zeal, energy, and ability' they gave him leeway to depart from his written orders for 'sufficient reasons'.

When trail signs and scout reports indicated a major Indian village, Custer detoured, and at midday Sunday, June 25, he prepared to attack in spite of the fact that scouts had warned him of the existence of overwhelming forces (2,000 or more warriors).

In a decision still debated, Custer divided his command. Capt. Frederick W. Benteen was sent to scout for Indians to the southwest. Major Marcus A. Reno took about 140 men with orders to attack the southern end of the village. Custer continued north along the bluff, sending a messenger back to bring the packtrain with 26,000 rounds of ammunition. Each soldier carried 100 rounds for his Springfield 1873 carbine and 24 for his Colt revolver. In this last communiqué, Custer sent a courier to locate Benteen with the message 'Benteen. Come on. Big village -be quick- bring packs.' The messenger, trumpeter Giovanni Martini, was the last white man to see him alive. Reno charged about three o'clock, catching the village by surprise, but a fierce counterattack drove him back to the trees.Combat was hand-to-hand on Last Stand Hill, where the famed Sioux warrior Crazy Horse may have helped deliver the final blow.

The battle lasted perhaps an hour and a half; Custer and all the men with him -about 210- perished. The warriors then intensified their attack on Reno's troops, who were frantically digging in on the bluff after a chaotic retreat. Benteen's return about 4:15 had strengthened Reno's forces.

Warriors turned back Capt. Thomas Weir's attempt to join Custer's battle, visible only as a smoky, dusty cloud. Besieged until the Indians broke camp, the surviving men on the Reno-Benteen site learned of Custer's fate only when Terry and Gibbon arrived on June 27 to a 'scene of sickening, ghastly horror'. George Custer was found there, shot through the temple and left side and stripped naked -as most of the soldiers were.

Custer's Last Stand

54mm 1:32

BH0101
G. A. Custer

BH0103
Crow Scout Curly

BH0102
Wounded US Standard Bearer

BH0106
Advancing Sioux Shooting Revolver

BH0108
US Bugler laying on the ground

BH0107
Lieutenant Cooke Shooting Colt

BH0110
Us Cavalryman loading carbine

BH0104
Shot down US Cavalryman and Horse

BH0105
Crazy Horse

BH0109
Sioux warrior fighting with us cavalryman

BH0111
Cheyenne shooting rifle

Custer's Last Stand

BH0112
Wounded US Cavalryman on the ground

BH0113
Native American woman looting US Cavalryman

BH0118
Sioux scalping US Cavalryman

BH0119
Kneeling US Cavalryman shooting carbine

BH0114
Wounded Sioux

BH0115
Captain Tom Custer seated on the ground

BH0120
Wounded US Cavalryman on the ground

BH0121
Falling Sioux rider

BH0116
Kneeling US Cavalryman loading carbine

BH0117
Galloping Cheyenne shooting arrow

BH0122
Laid down US Cavalryman shooting carbine

BH0123
Dead Sioux laying on the ground

Custer´s Last Stand

DIORAMA BH1-1
Custer´s last stand

THE GREAT NORTHFIELD MINNESOTA RAID

"Life in the open, the rides at night, the spice of danger, the mastery over men, the pride of being able to hold a mob at bay—it tingles in my veins. I love it. It is wild adventure." Henry Starr, gang leader operating in Indian Territory.

In the history of the Wild West no gang has contributed more significantly to its lore than the one led by Jesse James and his brother Frank. The James boys were well trained for outlaw careers. During the Civil War they had fought in Confederate guerrilla bands whose hit-and run raids on Union troops terrorized the Kansas–Missouri border zone. Once the war was over, the two young rebels organized fellow comrades into a gang ranging in number from three to a dozen men at any one time. They planned assaults with masterly precision, struck so fast that they paralyze an entire town to immediately vanish into the surrounding countryside. The James gang remained at work for 15 years, from 1866 to 1881, and performed 26 raids in and around Missouri for a total take of about half a million dollars.

On the morning of September 7, 1876, Jesse, Frank, the Younger brothers (Cole, Jim and Bob), Clell Miller, Charlie Pitts and Bill Chadwell set off for Northfield, Minnesota, riding clad in typical cattlemen linen dusters. First to arrive in town were Jesse on a striking white-legged sorrel, and Bob Younger and Charlie Pitts on handsome bays. The three outlaws walked around to the front of First National Bank and surveyed the points across the street from which trouble might come.

Shortly after 2:00 in the afternoon the three outlaws dismounted on Division Street, hitching their horses directly in front of the bank. For a few minutes they stood at the door; immediately three more horsemen came clattering, shooting and whooping as they rounded the corner. From the opposite end of the street came two more horsemen, charging. As terrified bystanders scattered, Jesse, Bob and Charlie rushed into the bank, shouting, "Throw up your hands!" The cashier, Joseph Heywood, and the clerks, A. E. Bunker and Frank Wilcox, turned to see the three climbing the counter with revolvers in hand. Heywood ran for the vault; Charlie reached it first. Heywood tried to slam the vault door shut on Pitts, but at that instant Jesse got there and spotted the safe inside.

"Open it," he demanded.

"It has a time lock. It can't be opened" the cashier protested.

"That's a dammed lie," Jesse shouted, and with his revolver he struck Heywood to the floor. Bob Younger, meanwhile, had ordered the two clerks to get down on their knees, demanding the whereabouts on the cash drawer. Bunker pointed to it. Then, while Younger examined the rolls of coins and loose bills in the till Bunker made a dash for the bank's back door. Whirling from the vault, Charlie Pitts took a shot at him, missed, rushed to the door and fired again, winging Bunker as he reached down a stairway to the back alley.

At the front of the bank, the five mounted lookouts found themselves under unexpected fire. Their blazing six-shooters had failed to cow Northfield's citizens; despite the shortage of weapons, the townsfolk were putting up a stiff fight throwing stones, and with a few rifles and shotguns hastily seized from the two hardware stores. One man, Elias Stacy, raced to Division Street and fired at Clell Miller knocking him from his horse. His face badly bleeding, the outlaw mounted again and charged toward Stacy but young Henry Wheeler, a medical student on vacation from the University of Michigan intervened. Henry had been in his father's drugstore across the bank when the shooting started. Remembering an old army carbine that was in the baggage room of the Dampier House next door, he ran into the hotel, found the gun and carried it into an upstairs front room. From there he saw Clell Miller riding hard at Stacy. Henry fired, and the outlaw again fell from his horse. Cole Younger galloped up, dismounted, and spoke to him. Miller tried to raise himself on his arms then rolled over dead. Younger seized his cartridge belt and pistols and speed off.

In the midst of the shooting a Swedish immigrant, newly arrived in Northfield, blundered up Division Street toward the bank. One of the horsemen shouted at him to get out of the way; not understanding, the Swede plodded on and was shot through the head. Suddenly a single shot shattered the silence inside the bank. On the way out, Jesse had passed the cashier lying dazed on the floor. He abruptly turned back, put his revolver to the man's temple and blew his brains out.

As the robbers rushed out and mounted up, it was clear that the usual quick getaway was out of the question. Northfield's citizens were seeing to that.

Elias Stacy was still blasting lead at the invaders. A.E. Manning leveled a Remington repeating rifle at Bill Chadwell as he rode down the street. Manning took aim and toppled Chadwell with a bullet through the heart. Another shot form Manning's rifle hit Cole Younger in the shoulder at the same time that young Henry Wheeler, firing form the hotel window, blew the hat off of Cole's head.

By now the gunfire on Division Street had become general and citizens fought the gang with rocks, rifles and revolvers. Frank James was hit in the leg and Jim younger in the face: blood gushed from his mouth. Still, the gang went on riding up and down the street, shooting into doors and windows. Bob Younger leaped from his horse, took cover behind it, and aimed at merchant Manning. Manning drew a bead on the head of the handsome bay and shot it down. Younger dodged behind a stack of boxes, but he was still in the view of Henry Wheeler in his perch upstairs at the Dampier House. Henry fired his carbine and hit Younger in the right thigh.

Suddenly an outlaw shouted, "We are beat, let's go!" Bob Younger limped out in the street, calling, "Hold on, don't leave me! I am shot!" Cole Younger wheeled back just as another Northfield man discharged a load that shattered Bob's right elbow.

Lifting Bob onto his own horse, Cole raced after his friends. In about twenty minutes, the people of Northfield had virtually destroyed the famous gang. Six of the eight robbers had escaped alive—but a further reckoning was still pending. A few days later the Youngers and Charlie Pitts were trapped. They fought on until only Bob Younger was left standing. Finally he cried out, "The boys are shot to pieces. For God's sake, don't kill me!" Charlie Pitts was dead; all three Youngers were wounded.

Jesse and Frank James made it to the Dakota Territory and their trail vanished near Sioux Falls. Eventually, they tried to revive their gang with new recruits and did manage to rob three trains in later years, but their glory days were over. Their chief feat was simply to remain at large several more years till 1882 when the infamous Bob Ford murdered Jesse.

THE GREAT NORTHFIELD MINNESOTA RAID

54mm 1:32

BH0201
The Bank

BH0203
Henry M. Wheeler

BH0205
Hardware

BH0209
My God

BH0210
Heywood Murdered Cashier

BH0211
Don't Move

BH0206
Hurry Up

BH0204
Bill Chadwell Shot Down

BH0213
Cole Younger Rescuing Brother Jim

BH0208
Citizen Throwing Stones

BH0202
Jesse James

BH0207
Frank James

BH0212
Cleg Miller Hit

ZAMA

ROME VS. CARTHAGE • 202 BC

The Battle of Zama was fought on the 19th October 202BC and marked the final round of the Second Punic War. A Roman army, led by Publius Cornelius Scipio, faced the Carthaginians, commanded by the legendary general Hannibal Barca. The Carthaginian general was defeated on his home ground, so reaching a definite end of the 17-year conflict.

In actuality, Zama was not a typical battle of the Second Punic War. While the Romans had fewer infantry, the Carthaginians—following the Numidians' defection—were outnumbered more than 2 to 1 in cavalry. Hannibal had managed to assemble around 50,000 infantry and 4000 cavalry, while Scipio had a total of 34,000 infantry and 8700 cavalry. Positioning his inexperienced cavalry on the flanks, Hannibal aligned his troops in three straight lines with eighty war elephants in front of them. The first line consisted of mixed infantry from Gaul, Liguria, and Baleria, the second had Carthaginian and Libyan levies, while his Italian veterans made up the third line, intentionally held back to thwart Scipio's tendency to pin down the Carthaginian center and then encircle his opponent's lines. These were the same tactics he had previously deployed at the Battle of Ilipa.

Hannibal's plan was to combine his war elephants and the depth of his first two lines to weaken and break up the Roman advance. His reserves in the third line could then overlap Scipio's lines and complete the victory. However, although this plan was well conceived, it was not to result in victory for Hannibal.

The battle began with the superior Roman cavalry sweeping aside the Carthaginian horsemen and then pursuing them from the battlefield. In one stroke, Hannibal was deprived of his essential cavalry force. Meanwhile, Hannibal's first two infantry lines were unable to cope with the well-trained, confident Roman soldiers and were themselves soon dispersed. Hannibal had won many victories over the years with his battle-hardened army, but this time his hastily assembled troops were confronted by the very best of the Roman army and were simply no match for them.

In addition, Scipio had discovered a way to neutralize the Carthaginian elephants. Hannibal's original elephant force, which had crossed the Alps with him, had recently been strengthened by more of the enormous pachyderms. Scipio, however, was aware that elephants could only be directed in a straight-ahead charge. To counteract this, he avoided the traditional checkerboard formation pattern and instead positioned his velites, principes, and triarii in succeeding lines of 500-man groups with intentionally open spaces between them. So, when the elephants charged, the Romans allowed them to pass harmlessly between the blocs and then picked them off on the other side. Indeed, some of the elephants became so maddened with pain that they charged back into their own Carthaginian lines. Scipio's troops then reorganized into formation and marched against the Carthaginians.

BH0303
Hannibal (Carthaginian General)

BH0302
Wounded Lucanian Heavy Infantryman

BH0310
Roman Hastatus

BH0301
Carthaginian War Elephant

BH0308
Death Celt-Iberian Infantryman

ZAMA
ROME VS. CARTHAGE • 202 BC

BH0304
Iberian Swordman (Fallen)

BH0315
Roman Infantryman and Samnite
Heavy Infantryman

BH0312
Roman Triarius

BH0311
Liby-Phoenician
Heavy Infantryman

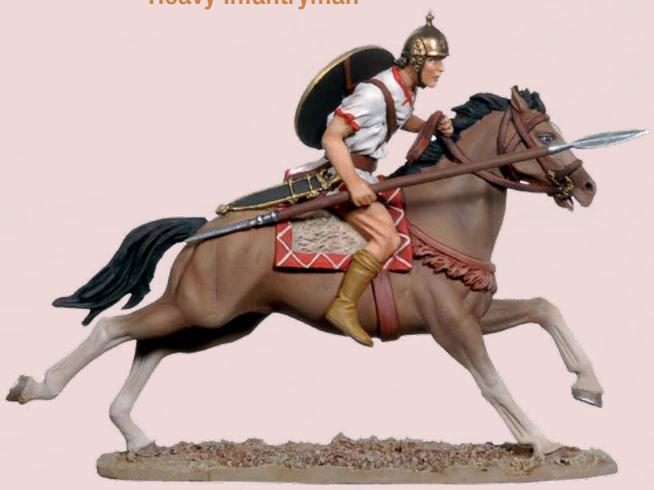
BH0317
Roman Standard Bea

BH0313
Numidian Horseman

BH0314
Roman Princeps

BH0305
Thrusting Roman Centurion

BH0318
Roman Cornicen



BH0316
Iberian Horseman

BH0306
Roman Equites

BH0122
Roman Veles and Celtic Warrior

BH0309
Scipio (Roman General)

LEIBSTANDARTE SS SERIES

In the early days of the NSDAP, it was taken under consideration that, to ensure Hitler's personal protection, a bodyguard unit composed of trustworthy, loyal men would be a wise development.

By 1933, this unit was under the command of Josef Dietrich who had selected 117 men for the SS-Stabswache Berlin. To give an idea of the calibre of these 117 men who formed the basis of this elite unit, three would become divisional commanders, at least eight would become regimental commanders, fifteen became battalion commanders and over thirty would become company commanders, all within the Waffen SS.

On the 10th Anniversary of the Beer Hall Putsch, all members of the unit pledged allegiance to Hitler and the unit was retitled Leibstandarte Adolf Hitler. LAH recruits were required to possess exceptional physical condition in full accordance with the bizarre racial beliefs of Reichsfuhrer SS Heinrich Himmler.

The goose-step takes a great deal of practice and skill to be able to realise an absolute mechanized discipline and superiority. It is often associated with the SS, although other Reichswehr and Wehrmacht forces practiced it during the Third Reich. In fact, other armies throughout history have practiced goose-stepping, or variations of it, including the Imperial Russian Army and the Italians during Benito Mussolini's dictatorship who introduced it in 1938, calling it the 'Passo Romano' ('Roman step').

Judging by contemporary photos and films, the L.A.H. really excelled in this most difficult march step with an aesthetic display of martial precision difficult to match.

Like many other Europeans born in the late 19th century, Hitler was fascinated by the technological advances of the new century.

The car model presented by Black Hawk is a 1938 Grosser Mercedes-Benz 770k weighing five tons. In it were concealed small arms and ammunition kept at the ready to thwart any assassination attempt. Hitler is depicted in 1940 at the time of his unprecedented triumphal entry into Berlin following the fall of France. For the procession, instead of his usual brown political uniform he wore a field grey-green variant on which the Swastika armband was replaced by the national emblem.

During the time of Hitler's Third Reich, the most famous of all German Musikkorps was the 'Musikkorps der SS-Leibstandarte Adolf Hitler'. It was raised in 1933 following a selection process that was among the most stringent and demanding of all the German armed forces with only the very finest musicians gaining a place. In 1934, the orchestra was expanded to 72 men, selected on musical, health and racial qualifications to finally reach a total of 108 'Musiker'.

54mm 1:32

BH0401

Furhrer's Parade Car

BH0701

The Fuhrer's Cross-Country Car

54mm 1:32

LEIBSTANDARTE SS SERIES

BH0405
L.A.H. Goose Stepping Officer

BH0402
L.A.H. Goose Stepping Standars Bearer

BH0403
L.A.H. Goose Stepping Soldier

BH0406
L.A.H Drum Major

BH0413
L.A.H. Schellenbaum Bearer

BH0412
L.A.H. Kettle Drummer

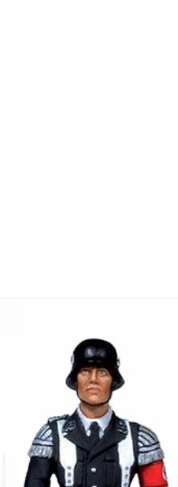
BH0404
L.A.H. Goose Stepping Flag Bearer

BH0411
L.A.H. Bass Drummer

BH0415
L.A.H. Fanfare Trumpeter

BH0408
L.A.H. Fifer

BH0407
L.A.H. Drummer



BH0409
L.A.H. Trumpeter

BH0414
L.A.H. Obermusikmeister

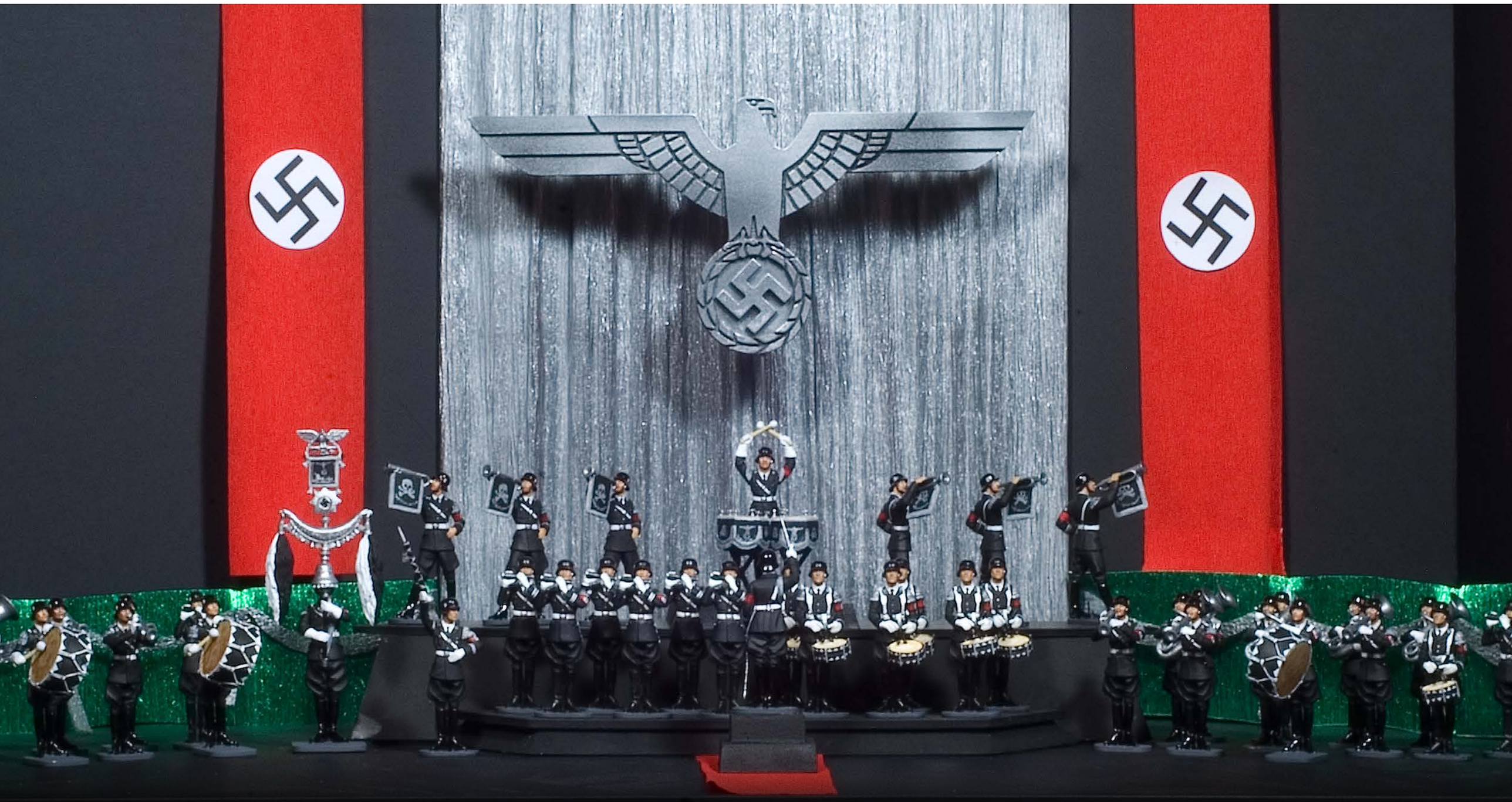
BH0410
L.A.H. Wagner Tuba

54mm 1:32

DIOARAMA BH4-1
L.A.H. Parade

LEIBSTANDARTE SS
SERIES

DIOARAMA BH4-2
L.A.H. Musica Band



The Templars

THE EARLY TIMES

In 1118, under the rule of King Baldwin II, a small group of knights decided to take vows of chastity, poverty and obedience to the Patriarch of Jerusalem. The two leaders of these nine knights were Hugh of Payens and Godfrey of Saint-Omer. The King gave them barracks on the south side of the Temple of Solomon. This move prompted them to change their name, first to “The Knights of the Temple of Solomon”, followed by “The Knights of the Temple”, then just to “The Templars” or simply “The Temple”.

Hugh of Payens, one of the Black Hawk figures introduced in this new series, came from the city of Troyes in the French Champagne region. He was born around 1080 into a noble house related to the Count of Champagne and the future Saint Bernard of Clairvaux –another personality portrayed in the series.

Hugh of Payens instinctively knew how to teach his companions the ideal of resigning the mundane and to seek a more transcendent, superior mission. Indeed, a religious mission based on the bearing of arms, in itself a contradiction in terms. A contradiction, however, that was resolved by Saint Bernard of Clairvaux. He was a powerful Cistercian abbot who assisted the young knight to obtain the apostolic confirmation and who set out the rules for the new Order.

IN SEARCH OF THE HOLY GRAIL

Over the years, the esoteric nature of the Order has given innumerable authors much to write about. Still, it should be recognized that there are a lot of aspects about these monks that are, more or less, disconcerting. Its origins and foundation are a mystery itself. Hugh of Payens kept a mere nine knights for nine years, which hardly appears to be an adequate number of individuals to maintain the roads clear of danger in the Holy Land; their main mission. Why nine knights for nine years? Did they really find a treasure in the Temple of Solomon? Did they find and keep the Holy Grail?

Of course, there is the quest for the Holy Grail and the legend that the Templars found not only the Holy Grail, but also other holy relics, including the Four Grail Hallows. The first Grail Hallow was the platter used at the Last Supper, the second the lance that killed Jesus on the cross, the third was the Grail itself, the cup that caught Jesus’ blood so that none of it would touch the ground, and the last was the Sword of King David, father of King Solomon, and the first in a dynasty of Jewish kings. Legend had it that it was this sword that was used to cut off the head of St. John the Baptist.

Whatever it might be, Black Hawk’s new Templar series has not missed this captivating facet of their history with the inclusion of some pieces clearly alluding to this mysterious, mystical world shrouding the monk warriors...

TEMPLARS AT WAR

The Templar Order took part in most of the battles in Syria, Palestine and Egypt with the sole aim of defending the conquered territory. At the same time, they often entered into alliances with their Muslim opponents, a situation that was often viewed upon by their co-religionists as a form of treachery. This policy of forming alliances with Muslim powers was frowned upon across the Christian World and, eventually, it contributed in consolidating the ‘black legend’ of the Templars as an order of heretics.

The Cairo-based Caliphs were attempting to consolidate their territories, rather than setting out to conquer the world, as Saladin did later

enforcing pan Islamic ideas. The first army faced by the Crusaders was the Seljuks of Rum in Anatolia. This made the campaign even more difficult as the Seljuk army included Turcoman warriors who were mounted archers equipped with deadly, small, curved bows that had a power never before seen. Their method of fighting was to attack the Christian armies, using the hit-and-run technique. Muslim armies were organized into regiments with a structured chain of command.

When Egypt and Syria became reunited under Atabeg Nur el Dim, a Syrian polit- ical warrior strong enough to defend Islam, his governor in Egypt was the young Kurdish Muslim Salah al Din Yusif ibn Ayyub, known as Saladin to the Christians. He is represented as one of a group of five outstanding pieces released by Black Hawk covering the third chapter in the Templar series. In a remarkably short period of time, Saladin became the most prominent figure during the Crusades.

THE FINAL DAYS

In April 1312, the weak Pope Clement V, under pressure from Phillip IV ‘The Fair’ issued the Papal bull, Vox Clementis, suppressing the Order.

Two years later, on an island in the Seine, Jacques de Molay, the last of the Templar Grand Masters, together with many of his brothers were burnt at the stake after retracting their earlier confessions and proclaiming their innocence.

Jacques de Molay, then 73 years old, fully realized his true position and rediscovered the Order’s knightly virtues and its sense of honour that was the Templars cornerstone. Even knowing what fate awaited him, he retracted his prior ‘confessions’ and paid the ultimate price...

Jacques de Molay, although a pious, simple and honest man, probably lacked the necessary strength of character to stand up to the shameful lies soon to be spread against the Order. Whatever the case, de Molay being a paramount figure in the history of the Templars, Black Hawk has released two models of him included in this series: the first showing him as the Grand Master in full charge of the Templar empire and, the second, as the naked, broken man being led to be burnt at the stake…

The Templars

BH0502
Hugh of Payns, 1128

BH0508
The Accolade

BH0504
Templar Cloister

BH0506
Guardian

BH0503
Bernard of Clarivaux, 1090-1153

BH0501
The Battle

BH0507
The Holy Grail

BH0505
Gerard of Ridfort, 1184-1189

The Templars

BH0510
Templar Sergeant

BH0511
Fatimid Caliphal Guard

BH0514
Jacques of Molay.
Templar Grand Master

BH0516
Phillip IV The Fair Guard

BH0515
Phillip IV The Fair

BH0513
Salah Al Din

BH0509
After the Battle

BH0512
Hand to Hand Combat

BH0519
Jacques of Molay Burned
at the Stake

BH0518
The Executioner

BH0517
The Death

The Templars

DIORAMA BH5-1
Battle of the Arabs with the Templars

DIORAMA BH5-2
After the Battle

DIORAMA BH5-3
Jaques de Molay

DIORAMA BH5-4
The Templar Oath

DIORAMA BH5-5
Attack on the Tower, 12th Century

La Vie de Napoléon (1769-1821)

This ‘Vie de Napoléon’ features ten single figures that tell the life of Napoleon via his most memorable moments thus creating a veritable ‘biography in miniature’. By just viewing each of these figures one will gain the impression of traveling through time alongside the great man. Three major ‘life lines’ can be traced. The first one consists of three pieces dealing with his childhood and youth. The second – also consisting of three pieces - covers Napoleon during the course of his political career. Finally, the last four figures cover his decline and fall. This latest production from Black Hawk charts the incredible 52-year journey between two islands, Corsica and Saint Helena, and the amazing life represented by two figures: the charming little piece representing the ‘petit Bonaparte’, already playing war games on Corsica, and the defeated, dejected ‘General Bonaparte’ who would meet his end after a painful 6 years imprisoned on a remote island in the middle of the South Atlantic. In between - and in succession- there is the young, sallow-faced young artillery officer of the Revolution; the fascinating, young General Bonaparte at the time of his Egyptian adventure; the First Consul, and then as Emperor, Napoleon I, already at the pinnacle of his political and military career at the time of the Battle of Austerlitz in 1805.

The first piece of the last quartet shows Napoleon at the time of the Peninsular War dressed in his uniform of colonel of ‘Grenadiers de la Garde’, which he liked to wear for parades and special occasions as opposed to the green one of colonel of ‘Chasseurs de la Garde’ that he preferred while on campaign. We next meet him immediately following the disastrous 1812 Russian Campaign, which marked the beginning of the end, while involved in a terrible retreat in the midst of the Russian winter.

While exiled on Saint Helena he was closely guarded by the British who denied him his title of ‘Emperor’, addressing him simply as ‘General Bonaparte’ - that Napoleon by no means accepted. He was quartered, along with his staff, in the damp and decidedly unhealthy residence of Longwood, where he remained in self-imposed seclusion until his premature death –caused, according to some but since disproved, by poisoning. Here we see him portrayed in 1820 while dictating his memoirs to Count Bertrand; he had become decidedly portly and untidy in appearance; books and papers cast on the floor together with his legendary hat... He was fast approaching the end of his life and what could possibly be defined as his ‘final battle’, that is the building of the Napoleonic legend that still remains to this day. The last piece shows him around a year later. Death is now knocking on his door and the Emperor spends his final days working on his last will and testament, trying to leave all matters correctly settled – including many minor details - in typical Napoleonic style. While his body is incarcerated in the humid, gloomy, rat-infested Longwood; his great soul would once again be free to soar above the island and, indeed, the world as his last breath departs his body ...

BH0601
Le Petit Bonaparte (1775)

BH0602
L´Officier D´Artillerie (1790)

BH0603
Bonaparte en Égypte (1798)

BH0604
Le Premier Consul (1801)

BH0605
Napoleon 1er le Sacre (1804)

La Vie de Napoléon (1769-1821)

BH06

54mm 1:32

BH0606
Napoleon A Austerlitz (1805)

BH0607
Napoleon colonel (1809)

BH0608
Napoleon en Russie (1812)

BH0609
Napoleon A Saint Helene (1820)

BH0610
Napoleon A Longwood (1821)

CUSTER

Charge at Gettysburg

BH08

54mm 1:32

One of General Custer's finest hours in the Civil War occurred east of Gettysburg. In conjunction with Pickett's Charge to the west, Robert E. Lee dispatched J.E.B Stuart 's cavalry on a mission into the rear of the Union Army. En route to Little Round Top, Custer encountered the Union cavalry division of Brig. Gen. David McMurtie Gregg, directly in the path of Stuart's horsemen. Convinced that the Michigan Brigade could make a difference, Gregg asked him to stay and fight. The contest at East Cavalry Field, lasted well into the afternoon hours capping off Lee´ s unsuccessful penetration of Cemetery Ridge. Charges, counter charges and hand-to-hand combat ensued. Drawing the Toledo Blade from its scabbard, Custer rode out front of the troops and led a mounted charge of the 1st Michigan Cavalry, "Come on you Wolverines!" breaking the back of the Confederate assault.

Custer's brigade lost 257 men at Gettysburg, the highest loss of any Union cavalry brigade. Never before has so much extensive thought and detail gone into recreating the most historically accurate renderings of the Michigan Cavalry Brigade. The crack unit led by Brigadier General George Armstrong Custer and was quite possibly responsible for saving the Union right flank during the 3rd day of fighting at Gettysburg.

Accurately portrayed for the first time is the "Boy General" in his signature Black Velveteen Uniform and Red Tie astride his iron gray thoroughbred "Roanoke" a horse he'd hesitated to use in battle but was forced to when his horse "Harry" was shot from under him the day before at the Battle of Hunterstown. The Standard Bearer carries the Michigan Cavalry Brigade Guidon often overlooked and stunningly recreated by the master artists and sculptors of Andrea Miniatures.

Joseph Fought the General's faithful bugler and confidant is portrayed for the first time here bringing a fitting addition to your home or office in these excellent keepsakes that you'll enjoy for many years to come.

Collect one or collect them all in this introductory collection entitled "Believe in the Bold" struck for this premiere showing at the 150th Anniversary of the Battle of Gettysburg. We know you'll want to collect these wonderful renderings with more in the series to come.

BH0801
General Custer

CUSTER

Charge at Gettysburg

BH0802
Union Bugler

BH0803
Union Trooper Charging 1

BH0804
Union Standard Bearer

BH0805
Union Officer Falling

BH0806
Union Trooper Charging 2

BH0807
Union Trooper Charging 3

CUSTER

CHARGE AT GETTYSBURG

BH08

54mm 1:32

DIORAMA BH8-1
Custer at Gettysburg

the Tournament

The exact origin of tournaments is certainly not easy to settle, but there is no doubt about the existence of military games in ancient times.

The Romans were fond of mocking fights on horse- back that might qualify as true forerunners of the medieval Tournament, of which first recorded notices comes from the 10th century.

This noble and remarkable sport would be practiced by most European nobles till its decline in the 16th cen tury, when it acquired the status of a true art in terms of scenography and technology.

Extremely sophisticated weapons and armours were produced at that time, as proved by the fact that, with the occasion of the first landing onto the moon, NASA engineers studied in detail a suit of armour that had belonged to Henry VIII to design the Astronaut suit. The piece exhibited then and now at the London Tower armoury, fitted Henry's body closely and completely.

This Blackhawk presentation depicts a typical European tournament about 1350s and comprise a complete set of accessories and interchangea- ble-multi purpose figures allowing the collector for the creation of many wonderful tournament settings.

BH0910
Boy

BH0912
Herald

BH0905
Noble

BH0911
Trumpeter

BH0902
The Encounter

BH0904
Jester

BH0903
Squire

BH0901
Beltrain de Guesclin

the Tournament

BH0916
Jean de la Quite

BH0915
Edmund de Thorpe

BH0914BB
Tent

BH0914RY

BH0914RW

BH0914BY

BH0914BW

BH0907
Noble Lady

BH0909
Count

BH0913
Booth

BH0908
Countess

BH0906
Guard

NAPOLEON'S RETREAT 1812

On the evening of June 23, 1812, the first of Napoleon's troops marched over the Neman River and set foot on Russian soil, thus starting the invasion with an imposing army of approximately half a million men. The Emperor's movements were fast and combative at the beginning, but all would change when the first rains turned the roads into impassable quagmires...

In late September, Russian patriots and a retreating Russian Army burned Moscow. A month later, Napoleon and his exhausted army – short of food and supplies – were forced to withdraw. This began a long-suffering march in which Napoleon's long line of communication was constantly harassed; convoys were attacked by bands of partisans and peasants, and Cossacks pounced on small detachments. Men's clothing was too light for the bone-chilling, well-below zero cold that few had experienced before. Horses were not shod for ice. Wagons and guns were soon abandoned by demoralized troops that threw down their weapons and trudged along snow-covered roads strewn with dead and dying...

It only ended in the middle of December 1812, not quite six months from the outset, when the last remnants of a decimated Grande Armée left the Russian territory like a ghastly premonition of things to come...

BH1003
Chasseur à Cheval of the Guard

BH1008
Sapper with Child

BH1006
Cantinière

BH1004
Ney on Horseback

BH1001
Napoleon on Horseback

BH1002
Murat on Horseback

BH1007
Dragoon with Woman and Child

BH1005
Polish Lancer on Horseback

NAPOLEON'S RETREAT 1812

BH1009
Walking Grenadier of the Guard

BH1010
Walking Hussar

BH1011
Eagle Bearer

BH1014
Walking Infantryman

BH1015
Dead Infantryman

BH1016
Surrounded by Wolves

BH1012
Grenadier Drummer

BH1013
Walking Cuirassier with Horse

BH1017
Cossack Charge

BH1018
Dragoon Sentinel

NAPOLEON'S RETREAT 1812

BH10-1
Napoleon´s retreat 1812

The Lance, 1330s

The “Lance” was the basic tactical unit of the European feudal armies as early as the 10 century. It was still in use well into the 15 century, but it was more strictly organized, as a part of the “compagnies d’ordonnace” raised by the French king Charles VII.

The origins of the Lance are found in the retinues of medieval knights. In all probability, these units would be denominated as “Lances” attending to the close association existing between a knight and his signature weapon: the lance.

This Black Hawk presentation is an accomplished depiction of a Lance commanded by a French knight around 1330. He is shown here riding a gaited or amble horse which is trained to move faster than a walk but usually slower than a canter, resulting in a more comfortable ride on the trail. He is accompanied by his lady, which may suggest they are just in the early stages of the cavalcade and that she should be on her way back shortly, as dames were usually not expected to follow their husbands to war.

Just ahead of the knight is the destrier, a stronger horse used in battles and tournaments, led by a page. Following the knight is the loyal squire, carrying his lord’s weapons and pennant. Behind the squire are various men-at-arms, a loaded supply wagon, and even a monk on donkey back, as well as Irish Wolfhound dogs following the troupe...

BH1101
War Horse and Page

BH1102
Knight

BH1109
Crossbownman on Foot

BH1110
Axe Soldier

BH1103
Lady

The Lance, 1330s

BH1105
Lancer on Horseback

BH1111
Halberdier

BH1108
Supply Wagon

BH1106
Crossbownman on Horseback

BH1107
Monk on Donkey Back

BH1112
Irish Wolfhound Dogs (3)

BH1104
Squire

GANGLAND AMERICA

In the 1920s and 1930s, the United States confronted a crime rate never seen before. American Puritanism had long fought the evils of drinking when the first attempts at prohibition took place in the 1850s. The movement increased signifi- cantly during WWI and finally an outright ban for alcoholic drinks was issued in 1920. This circumstance boosted the eruption of a wave of underworld organized crime eager to meet the unattended – and overwhelming – demand for spirited beverages. The unprecedented crime wave culminated in the famous St. Valentine's Day Massacre in Chicago, in February 1929.

To make the dramatic situation worse, in October of that year, the stock market crashed, which led to a worldwide economic depression and massive unemployment. Soon a new breed of outlaw arrived that, unlike the romanticized outlaws of the Old West, drove fast cars instead of riding horses and exchanged the old single-action revolvers and lever rifles with automatic pistols and submachine guns.

It was a time of violence and disorder that would produce a colorful gallery of rogues ranging from the kingpins of Chicago's organized crime to restless, lonely characters that lived by the gun on the road, many of whom met a tragic and often bloody end.

Black Hawk's representation of this frantic, wild era is primarily based on just a few of the most important criminals from "Gangland America," if only because their lives have been recreated by Hollywood in some unforgettable films. So we have Al Capone (1899-1947), who reigned over Chicago for seven years and will always be thought of as the epitome of a ruthless, organized crime leader. Then there were Bonnie Parker (1910-1934) and Clyde Bar- row (1904-1934), who began their crime spree in Dallas and travelled the central United States, captivating the attention of the American public between 1931 and 1934, before being riddled with bullets in a police ambush on a rural Louisiana road.

Last, but not least, is John Dillinger (1903- 1934), who robbed 24 banks and four police stations, and escaped from jail twice. Dillinger arguably cast the most complete version of the Depression-era outlaw, due to his colorful personality and bravado. He was killed by fed- eral agents as he exited a movie theater.

But this miniature mosaic of Gangland America would certainly be incomplete without some characters from the other side: the law. Besides some anonymous policemen and citizens, the series includes a striking rendition of Eliot Ness (1903-1957). The agent famous for his efforts to enforce Prohibition in Chicago and the leader of "The Untouchables" has been recreated in full action, in a piece titled "Do Not Disturb". The series also includes Melvin Purvis (1903- 1960), the noted FBI agent that hunted Dillinger (and other famous outlaws like Baby Face Nelson and Pretty Boy Floyd), who appears in this series as "G-Man".

Finally, to complete the whole picture, there are several cars (Bonnie and Clyde's included) and a typical period gas station.

BH1201BE
1932 FORD V-8

BH1201RD
1932 FORD V-8

BH1201GN
1932 FORD V-8

BH1201PE
1932 FORD V-8

BH1202BE
1932 FORD V-8 CONVERTIBLE

BH1202RD
1932 FORD V-8 CONVERTIBLE

BH1202GN
1932 FORD V-8 CONVERTIBLE

BH1202YW
1932 FORD V-8 CONVERTIBLE

GANGLAND AMERICA

BH1203
DILLINGER'S ESCAPADE CAR

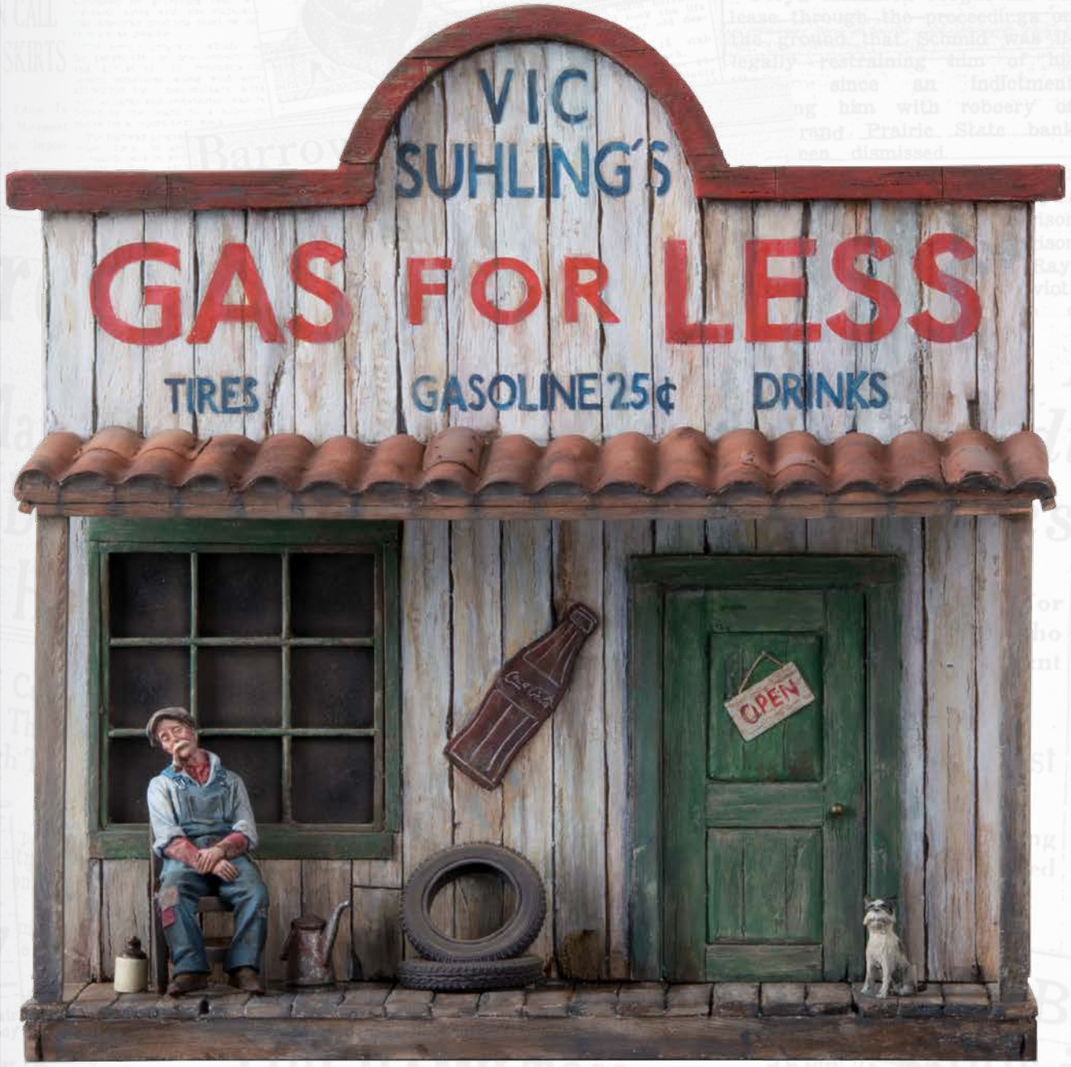
BH1210
HIGHWAY PATROL

BH1205
MOTOR COP-FALLING

BH1204
MOTOR COP-SHOOTING

BH1207
CLYDE BARROW

BH1208
BONNIE PARKER



BH1206
GAS STATION

GANGLAND AMERICA

BH1217
HIT MAN

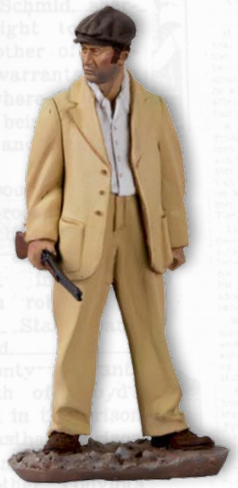
BH1215
AL CAPONE

BH1216
CAPONE´S BODYGUARD

BH1220
G-MAN

BH1213
COP-SHOOTING

BH1212
WOUNDED GANGMAN



BH1209
POSSE HUNTER

BH1219
DO NOT DISTURB

BH1218
POKER GAME

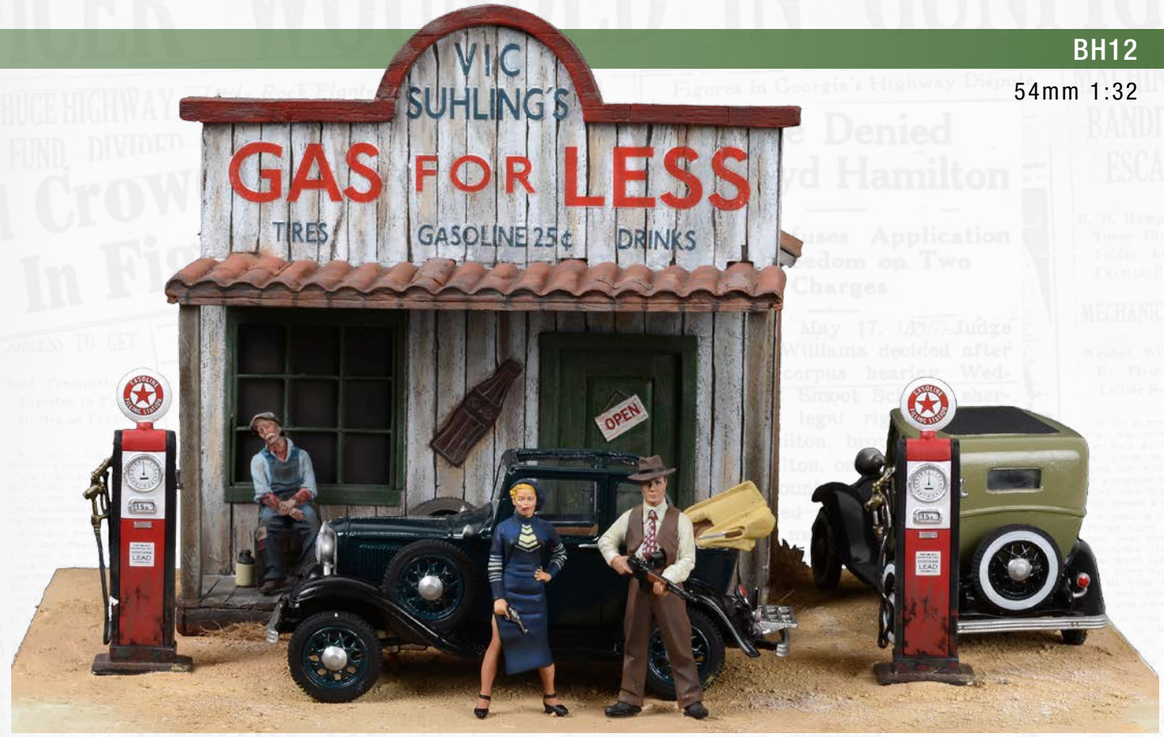
BH1214
COP-FALLING

BH1211
DILLINGER

GANGLAND AMERICA

DIORAMA BH12-6
Hold up

DIORAMA BH12-4
Capone

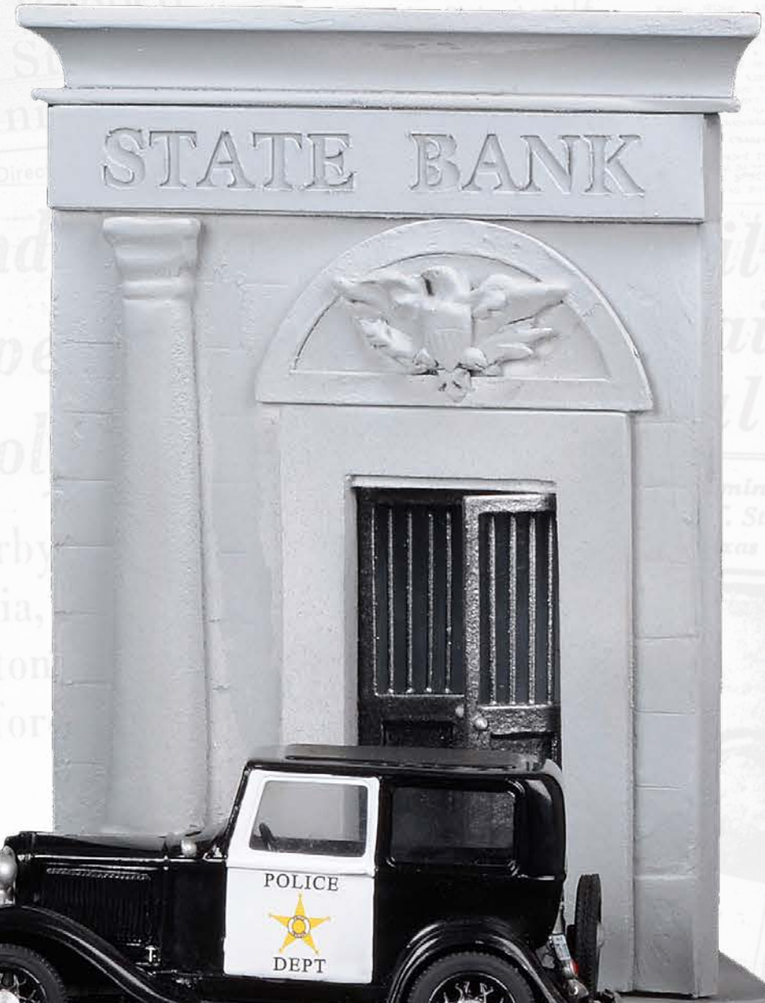


DIORAMA BH12-1
Bonnie and Clyde

DIORAMA BH12-5
Poker Game

GANGLAND AMERICA

DIORAMA BH12-2
Escape



DIORAMA BH12-3
Hunting

Ride To Glory

On the Trail to the Little Big Horn

The battle of the Little Bighorn, also known as Custer's Last Stand and, by the Native Americans involved, the Battle of Greasy Grass Creek – was an armed engagement between a Lakota-Northern Cheyenne combined force and the 7th Cavalry Regiment of the United States Army. It occurred on June 25 and June 26, 1876, near the Little Bighorn River in eastern Montana territory, near what is now Crow agency, Montana.

The battle was the most famous action in the great Sioux war of 1876-77 (Also known as the Black Hills war) and was an overwhelming victory for the Lakota and the Northern Cheyenne, including a column of 700 men led by George Armstrong Custer, suffered a severe defeat. Five of the seventh's companies were annihilated; Custer was killed, as were two of his brothers, a nephew, and a brother in law. Total U.S. deaths were 268, including scouts, and 55 were wounded.

BH1301
General Custer, 1876

BH1302
Lieutenant W. Cooke, 1876

BH1303
Indian Scout

BH1304
Cavalry Flag Bearer, 1876

Ride To Glory

On the Trail to the Little Big Horn

BH1305
U.S. Cavalry Bugler, 1876

BH1307
U.S. Cavalry Sergeant, 1876

BH1308
U.S. Cavalry Trooper 1, 1876

BH1309
U.S. Cavalry Trooper 2, 1876

BH1306
U.S. Cavalry Corporal, 1876

BH1310
U.S. Cavalry Trooper 3, 1876

BH1311
U.S. Cavalry Trooper 4, 1876

BH1312
U.S. Cavalry Trooper 5, 1876

Ride To Glory

On the Trail to the Little Big Horn

BH13-1
U.S. Cavalry Trooper 4, 1876

54mm 1:32

OVERLAND STAGECOACH

The romantic image of stagecoaches has been recreated countless times both in literature and movies.
As in many other cases when comparing reality and fiction, stagecoaches were really not so romantic or confortable as one might have thought, though they represented a considerable advance in the travel facilities of the 19th century.

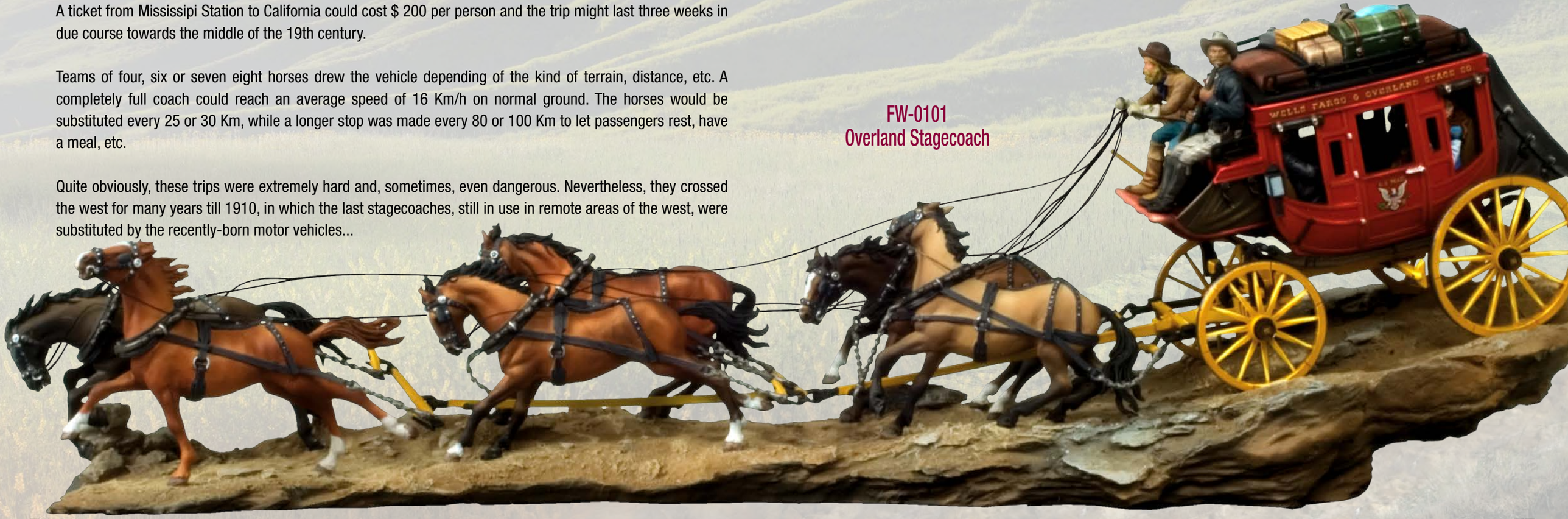
This type of vehicle is an evolution from the typical English carriage of the 16th century, quite similar to the ones that traveled the first American stagecoach line, which in 1732 linked Burlington and Amboy in present day New Jersey. As early as 1756, the New York-Philadelphia line began with a duration of three days and 18 hours of travel to cover a distance done now in 1 ½ hours.

The first coach to be manufactured in America was made in Concord, New Hampshire by the Abott Dowing Company in 1827. The design was so successful that other firms soon imitated it. Raw materials were wood and iron with leather on the seats. They weighed 900 Kg empty and were sold for $ 1,500, quite a fortune for the period. To make such and investment profitable, 18 or 20 “passengers” were carried in and outside the coach, with a crew of two or three peoples, the driver and one or two armed guards.

A ticket from Mississipi Station to California could cost $ 200 per person and the trip might last three weeks in due course towards the middle of the 19th century.

Teams of four, six or seven eight horses drew the vehicle depending of the kind of terrain, distance, etc. A completely full coach could reach an average speed of 16 Km/h on normal ground. The horses would be substituted every 25 or 30 Km, while a longer stop was made every 80 or 100 Km to let passengers rest, have a meal, etc.

Quite obviously, these trips were extremely hard and, sometimes, even dangerous. Nevertheless, they crossed the west for many years till 1910, in which the last stagecoaches, still in use in remote areas of the west, were substituted by the recently-born motor vehicles...



FW-0101
Overland Stagecoach

The Indians

The hunting grounds of the North American plains were home to a number of nomadic Indian tribes. They were known for a lifestyle built around buffalo hunting, horses, the tepee and a religious feeling toward nature and life. This lifestyle was shared by the Sioux, the Cheyenne, the Crow, and the Blackfoot, among other tribes.

The Indians' living was totally dependent on the existence of the buffalo. When summer arrived, the buffalo herds dispersed into small groups as the grass became less plentiful. Consequently, the tribes divided into smaller hunting bands. This allowed them to move fast and live on scarce amounts of food and grazing for the horses. These bands could number around 20 families which lived separately until they gathered for big summer hunts or ceremonies. Family was regarded as the key unit of Indian life. Children, called "Wakanisha" (waka is Sioux for sacredness) were of foremost importance to the Indian family, and surely the most important concern in tribal life. Generally speaking, monogamy was the rule even though Indian men were allowed to take more than one wife. Men's and women's roles were clearly defined. Hunting and warfare was men's business, while women handled all that happened inside and around the tepee.

The American Indians were a horse culture of an extremely individualistic and spiritual nature. However, they were also a warrior people who, more often than not, were involved in small-size warfare between tribes. Going on the war path was customary for males. War was an underlying principle for the Indians through which tribal prestige was attained. This attitude was typified in the Sun Dance ceremony shared by many of the tribes. It was the most striking and important religious ceremony of the Plains Indians of the 19th century, and was normally held once a year at the time of the summer solstice. It was certainly a complex event loaded with deep religious and philosophical meaning, it included self-inflicted torture which symbolized the continuity between life and death.

The young braves hung from long skin ropes tied to bone skewers that were stuck into their breasts and fixed at their other extremity to the top of long poles. The first white men witnessing this rite were shocked.

Unfortunately, and probably unavoidably, this colorful culture of the plains would be practically wiped out in just a few decades. That was when the Indians finally confronted the blue coated soldiers spearheading the expansion of white western civilization.

This Blackhawk line of figures has been designed as a tribute to this great people who lived on the American central plains long ago hunting buffalo, worshipping nature, and honoring humankind by developing a culture based in self-respect and the nobility of life.

FW-0201
Payute Chief

FW-0202
Crow Brave

FW-0203
Buffalo Warrior

FW-0215
Sioux Warrior

FW-0214
Songish Warrior

FW-0217
Appeal to the Great Spirit

The Indians

FW-0205
Mother Feeding Baby

FW-0204
Smoking Warrior

FW-0212
Indian Dancer

FW-0208
Village Accesories

FW-0207
Old Squaw

FW-0209
Buffalo Hunt

FW-0210
Galloping Buffalo

FW-0206
Tepee

FW-0213
Captured

FW-0216
Sun Dance

FW-0211
Galloping Cheyenne

The Indians

DIORAMA FW2-2
Indian Village

DIORAMA FW2-1
The Buffalo Hunt

The Indians

FW-02

54mm 1:32

DIORAMA FW2-3
Sundance

This Black Hawk presentation is a depiction of the fight's 30 seconds - climax resulting in 3 men killed (Billy Clanton and Frank and Tom Mc Laury) 3 wounded (Virgil and Morgan Earp and Doc Holliday) and two without a scratch (Ike Clanton and Wyatt Earp).

The famous gunfight at the O.K. Corral is surely a great example of the decisive role played by the movie industry in building up popular myths. Starting with the John Ford epic "My Darling Clementine", the subject would be revisited by many others films recreating the famous feud between the "law" and the "outlaws." These terms were vaguely defined at the time. That feud inevitably ended in an approximately 30 second gunfight at about 3:00 pm on October 26, 1881 in a remote little mining town in Arizona called Tombstone.

Even though many accounts on this gunfight have been written over the years, the reasons for the fight remain rather foggy still today. Basically, it was the result of harsh enmity between three brother clans: the Earps backed by Wyatt's close friend and admirer Doc Holliday (the law), against the Clantons and the McLaurys (known at the time as "the cowboys").

FW-0302
Hit!

FW-0301
Let Them Have It!

FW-0303
Take This

FW-0308
Running For His Life

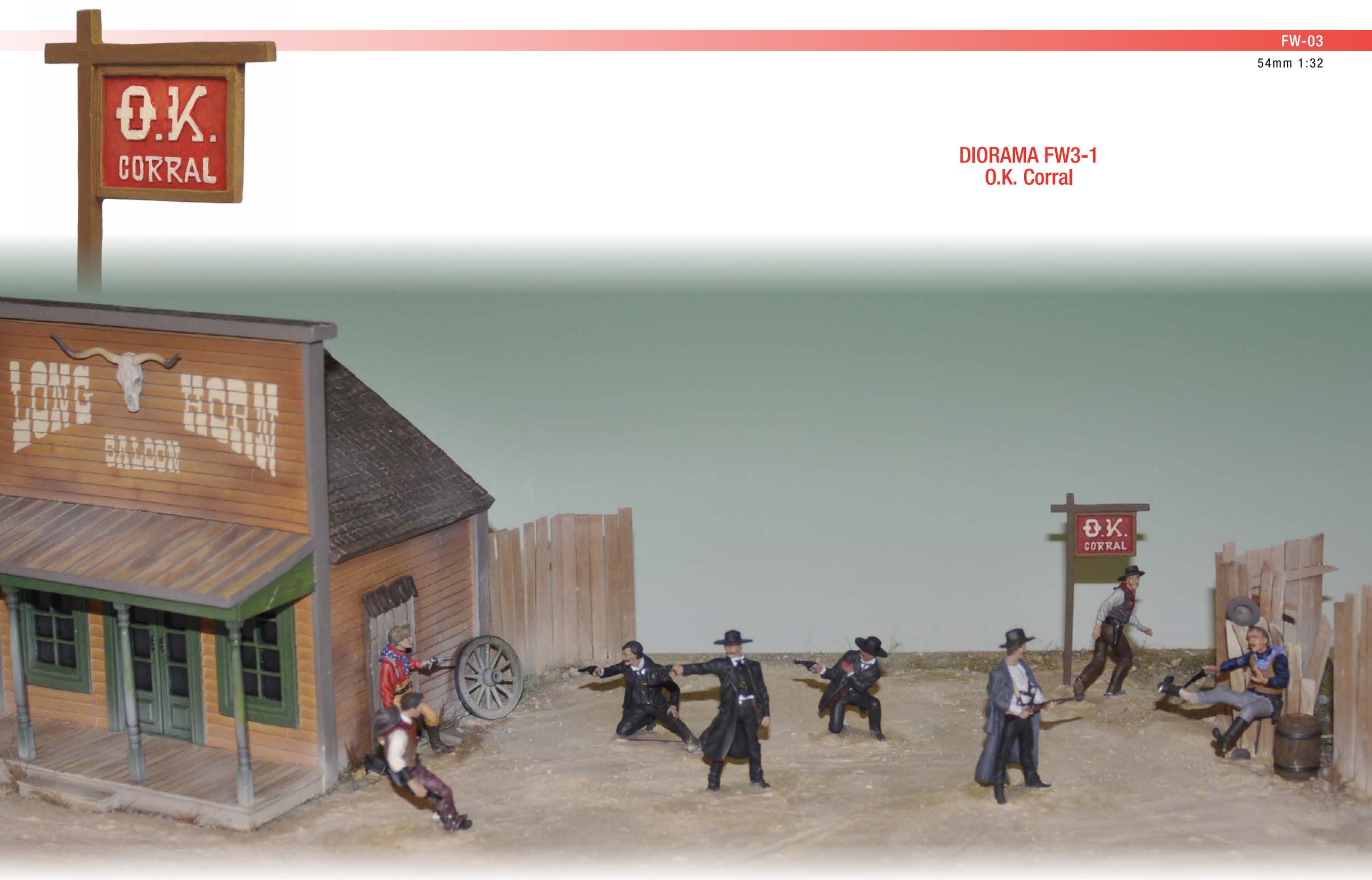
FW-0304
Blaze Away

FW-0305
I'm hit

FW-0307
The Lats Shot

FW-0306
Damn you

DIORAMA FW3-1
O.K. Corral



The Cowboys

The real cowboys of the Wild West often found themselves riding endless miles across the open prairie under the burning hot sun or in bad weather, these men were overworked and most often illiterate. The ranges they lived and worked upon could often be a threat to their lives as they were isolated and dangerous places to live in.

How they came to be immortalised as an enduring symbol in western mythology can probably be found in the paintings of Frederic Remington and Charles Russell. These artists created the popular romantic vision of the hard working cowhands of the west.

In the first years of the 20th century a myriad of dime western novels and the "Buffalo Bill's Wild West" show would reinforce the image of the cowboys as the quintessential hero of this western epopee. It is not surprising that westerns were a favourite of Hollywood and television, beginning with the release of the silent movie "The Great Train Robbery" produced in 1903. Although "Westerns" are far from the popularity they enjoyed right up to the early seventies, the lore of the Old West still survives in the minds and hearts of many who miss the feeling of freedom and adventure inherent to Wild West tales and characters. This is the same feeling that has inspired our "Blackhawk" series.

The figures depict several cowboys at work: driving cattle, taming a horse, having breakfast at dawn and handling their precious Winchester rifles and six-shooters. In addition, they have been designed to allow for the creation of many exciting dioramas by combining them all and even including other compatible figures released in previous Blackhawk western series.

FW-0402
Cook

FW-0406
Saddle Up

FW-0405
Trail Boss

FW-0401
Chuckwagon

FW-0403
Good Morning

FW-0404
Sleeping Cowboy

The Cowboys

FW-0407
Grazing Horse

FW-0413
Pursued

FW-0408
On the Trail

FW-0414
Horseback Shooting

FW-0409
Long Horn

FW-0410
The Rooper With
Running Beef

FW-0412
Yehaw!

FW-0411
Bronco Buster

DIORAMA FW4-1
Chuck Wagon Breakfast

The Cowboys

DIORAMA FW4-3
Bronco Buster

The Cowboys

DIORAMA FW4-4
On the Trail

DIORAMA FW4-5
Fight to Survive

BLACK HAWK city

There has never been a similar phenomenon recorded in history as the massive building effort that filled the American West with cities, towns and villages to accommodate the millions of settlers crossing the Mississippi and Missouri rivers journeying west in the second half of the 19th century.

Oddly enough, those Western towns that Hollywood made so popular could hardly boast of any architectural subtlety. Stocks of brick, plate glass or even lumber were likely to be far away and, on the other hand, skilled builders were scarce. In fact, building a town was, more often than not, a makeshift business in which any available material was used, and only when sawed lumber could be easily obtained did Western cities begin to match –to some extent– Hollywood's stereotype, so deeply ingrained in the memory of those who grew up watching Western movies.

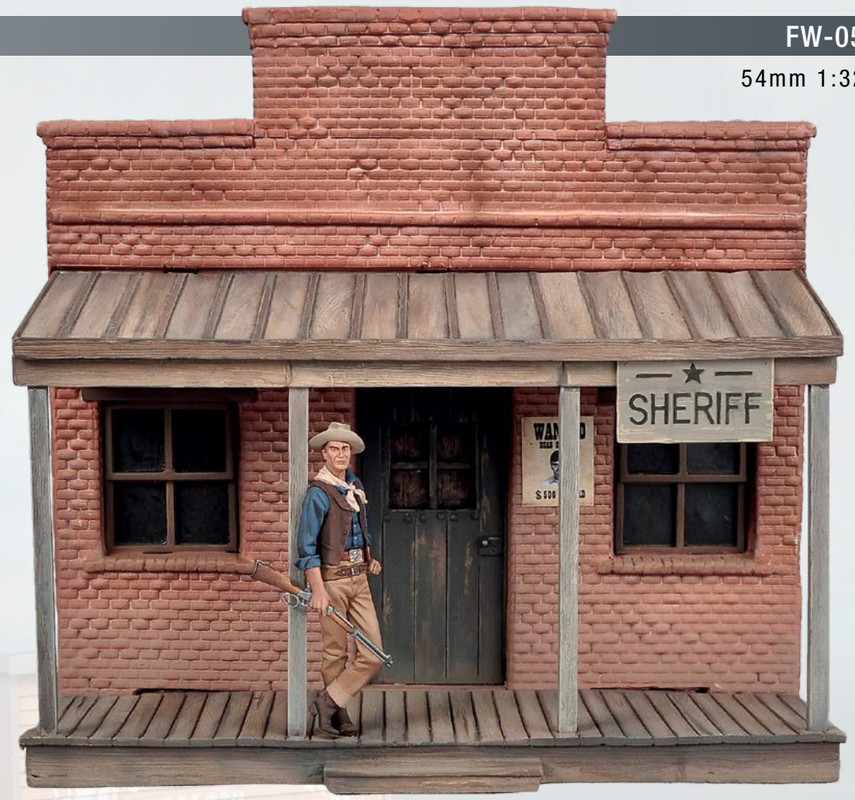
Typically, main streets adopted the Old West building trademark: the false front that was, more than anything else, an unabashed braggadocio often featuring massive cornices and phony windows, and mostly served as a sort of advertisement for the proprietor's business. Another typical feature of these buildings, when they had two stories, was the external stairway: they were easier and cheaper to build, while saving space and providing a separate entrance to the upper floor.

Roof porticos on the facades and raised wooden sidewalks to keep the townsfolk from the dust and mud of the unpaved streets are also quite peculiar to these simple, often pre-fabricated, structures.

But despite all the efforts to cause imposing effects through the use of false fronts and broad streets, real Western towns probably looked quite dreary, with most of the buildings unpainted or simply coated with a dull grey, in open departure from their colourful and cheery counterparts of the movies.

The lure of Western cities did not go unnoticed to the toy manufacturers of the 1950s and 60s who produced some very charming examples of Western scale models for children in those days to recreate the Western movie adventures at home. Such is the case, for example, of Marx, in the USA or Herald, in the UK. Since then, some extemporaneous Western buildings in miniature form have been occasionally released with more or less success but, at least to our knowledge, a consistent project for a comprehensive Western city in miniature is still lacking.

That's precisely the idea behind Black Hawk City: the development of a series of interactive Western buildings carefully designed to bring together historical fact and cinematographic tradition in outstanding pre-painted models, figures and accessories that can be combined to create many different scenarios and dioramas.



FW-0502
Sheriff's Office

FW-0506
Babershop

BLACK HAWK city

54mm 1:32

FW-0503
House Accesories

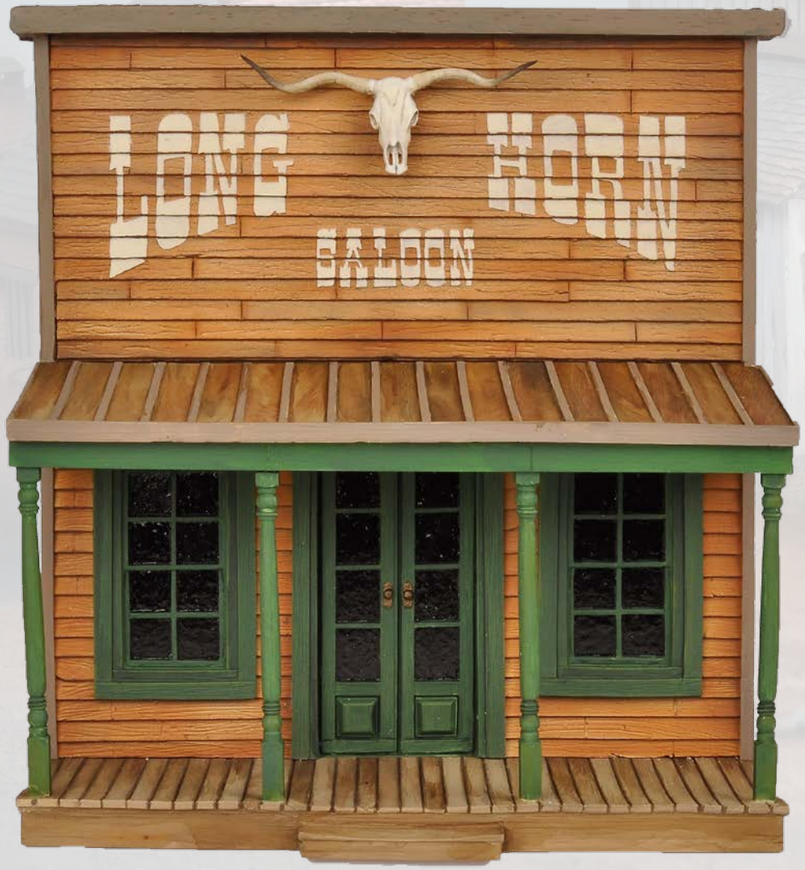
FW-0504BK
Standing Horse Black

FW-0504BY
Standing Hors Bay

FW-0504WE
Standing Hors White

FW-0504PT
Standing Hors Paint

FW-0501
Long Horn Saloon



FW-0505
Livery Stable

BLACK HAWK
city

FW-05

54mm 1:32

FW5-1
City

BILLY THE KID

Billy the Kid's legend soon created and indelible impression. One of the reasons explaining such durable fame could be the peculiar duality of the character: a striking combination of afability… And cold blooded murder.

Black Hawk is proud to honor this long tradition of western lore by releasing this series of eight high-end figures as a reflection of Billy's hazardous life through the art of miniature.

FW-0601
The Kid

FW-0602
Señorita

FW-0603
Keep the Change!

FW-0604
Bob Olinger

FW-0605
The Poseur

FW-0606
Freeze!

FW-0607
¿Quién es?

FW-0608
The Thunder of his Gun

Black Hawk
Toy Soldier

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